Boston Conservatory of Music

A College of

MUSIC
DRAMA
DANCE

Catalogue
1960-1961

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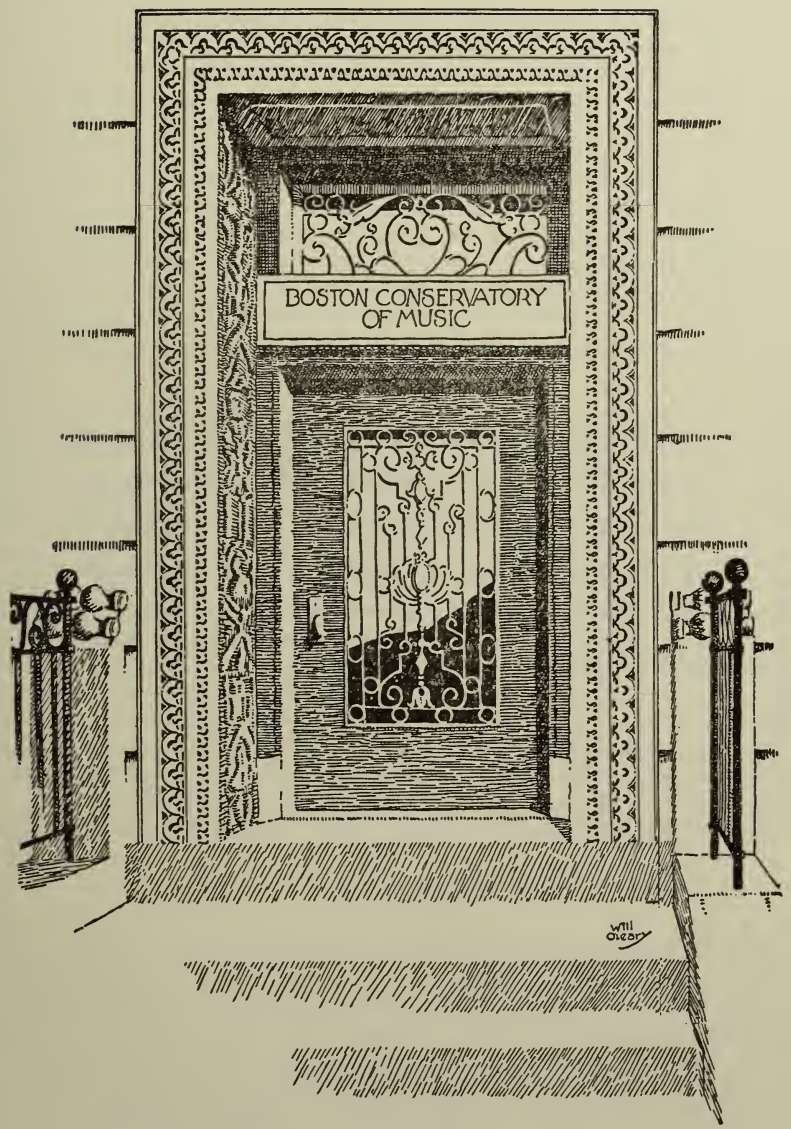
26 The Fenway · Boston


BOSTON CONSERVATORY
OF MUSIC
Will Cleary

The Boston Conservatory of Music is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

HISTORY

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, a graduate of the Conservatory of Brussels with first prizes in violin and composition. After a number of years at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts. Under his leadership, the Conservatory gained national standing. In 1893, Herman P. Chelius, well known pianist and organist, succeeded Mr. Eichberg as director. The Conservatory was first incorporated under the laws of Massachusetts in 1896, and there followed an unsettled period until 1920 when Agide Jacchia became director. Mr. Jacchia's wide experience proved of inestimable value in re-establishing the prestige of the school. He continued as director until his death in 1932, and was succeeded by Albert Alphin. Mr. Alphin, a former pupil and teacher at the Conservatory, reorganized the school as a non-profit-making institution.

LOCATION

The school acquired its first permanent building on the Fenway in 1936. Three more buildings were added for school and dormitory purposes between the years 1938 and 1942. In the spring of 1949, the construction of a new building provided additional classroom space and unexcelled studios and facilities for the drama and dance departments. The Concert Room, the Recital Hall, each seating approximately 135, and the Auditorium which seats over 500, afford ample opportunity for recitals, concerts, operas, dance and dramatic programs. The Conservatory buildings, located on the Fenway, face one of Boston's most beautiful parks and, while sufficiently removed from the noise of the business district, are easily accessible by all means of transportation. Within easy walking distance are Symphony Hall, Jordan Hall and the Boston Museum of Fine Arts. Churches of all denominations and the Boston Public Library are also in the vicinity. In Boston, the student finds a wealth of cultural opportunities embodied in the Boston Symphony Orchestra, chamber music concerts, opera performances, recitals by distinguished visiting artists, many dance recitals and stage plays as well as innumerable opportunities in allied fields.

POLICIES

The faculty of the Boston Conservatory comprises more than fifty experienced musicians and teachers. Limited enrollment assures the student of small class groups and personal contact with instructors. Authority to grant the degree bachelor of music was obtained in 1938, and the degree bachelor of fine arts in 1951. Graduate programs leading to the degree of master of music and master of music education were approved by the Massachusetts Board of Collegiate Authority in 1957. The Conservatory is approved for the training of non-quota foreign students and for veterans.

Administration and Faculty

Trustees

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ROBERT W. DUMM

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Philine Falco
Grace Hunter
Iride Pilla

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Arax Asadourian
Katherine Alphin
Maria Bono
H. Wilfred Churchill
Serge Conus
Robert W. Dumm
Aurelio Greselin
Grace Warner Gulesian

HARPSICHORD

Daniel Pinkham

VIOLIN

Harold Doyle
Rouben Gregorian

VIOLA

Albert Bernard
Harold Doyle

VIOLONCELLO

Jacobus Langendoen

CONTRABASS

Henri Girard

HARP

Louise C. Pappoutsakis

WIND INSTRUMENTS AND PERCUSSION

James Pappoutsakis, *Flute*
Louis Speyer, *Oboe, English Horn*
Attilio Poto, *Clarinet*
Richard Plaster, *Bassoon*
Osbourne W. McConathy, *French Horn*
Gerard Gougen, *Trumpet*
Josef Orosz, *Trombone, Tuba*
Simon Sternburg, *Percussion*

OPERA WORKSHOP

Hamilton Benz — Iride Pilla

OPERATIC COACHING

Philine Falco

ORATORIO

Wesley Copplestone

ENSEMBLE

H. Wilfred Churchill, *Piano*
Rouben Gregorian, *Strings*
Attilio Poto, *Woodwinds and Brass*

CHORUS, ORCHESTRA, CONDUCTING

Rouben Gregorian — Attilio Poto

THEORY AND SOLFEGE

Aurelio Greselin — Paul Weber

HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION

Rouben Gregorian
Aurelio Greselin
Wei-ning Lee
Daniel Pinkham

FORM AND ANALYSIS, MUSIC HISTORY AND LITERATURE

Richard Bobbit — Robert Dumm — Daniel Pinkham

CHURCH MUSIC

Robert Pettit

MUSIC EDUCATION

Warren S. Freeman, *Chairman*
Ottavio DeVivo
Francis Findlay
William R. Fischer
John E. Hahn
Matthew G. Mazur

ACADEMICS

Robert W. Dumm
Francis Findlay
Mary S. Garrity
Aurelio Greselin
Kerkor Kassadian
William Lacey
Alan B. Sostek
Donald Outerbridge

DANCE

JAN VEEN, *Director*
Katrine Hooper
Robert Gilman
Ruth Sandholm Ambrose
Cornell Taylor
Marianne Taylor

DRAMA

HARLAN GRANT, *Director*
Florence Grant — William Lacey

HENRY B. WHITNEY *(President of the Trustees)*, B.A., M.A., in Education, Boston University; studied Theology at Harvard University and Tufts College; served as army chaplain during World War II; now pastor of Unitarian Church, Peabody, Mass.

ALBERT ALPHIN *(Director)* studied at Boston Conservatory; piano, G. Vieh, H. Ebell; organ, M. Frye; theory, composition, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Directed sustaining and commercial radio programs, 1927-1930. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory, 1933; managing director and president of trustees, 1933-1944; director of Conservatory since 1941; while in foreign service (World War II) directed 301st C.A.C. Chorus in concert and radio.

KATHERINE SHEPHERD ALPHIN *(Piano)* Mus.B., Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty in 1942.

HAMILTON BENZ *(Opera Production)* is a graduate of Trinity School, New York; studied voice with Percy Rector Stephens; sang leading roles with Savoy Operetta Co., National Orchestral Association Opera Co., and the Philadelphia Opera Co.; charter member of New York City Center Opera Co., where he sang roles in Boheme, Traviata, Carmen, Manon, Fledermaus, Gypsy Baron; sang with Dorothy Kirsten in Broadway production "New Moon"; Stage Director New Orleans Opera Association four years where he staged more than twenty operas, also served in same capacity with the Mobile and Fort Worth Opera Companies; engaged by Producer Gregor Rabinovitch, Columbia Films, to work in Rome, Italy, writing the scenarios of Boheme, Faust, Martha, and Tales of Hoffmann; author, lecturer, and translator of many operas into English.

ALBERT YVES BERNARD *(Viola)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

RICHARD B. BOBBITT *(History of Music, Composition, Counterpoint)*, B.S., Davidson College, Mus.B. (Composition) Boston Conservatory, M.M. (Composition), Boston University, Ph.D. (History and Theory), Boston University. Composition and contemporary techniques with Alan Hovhaness, Nicolas Slonimsky, Walter Piston, Stefan Wolpe; musicology with Otto Kinkeldy and Karl Geiringer. Composer of numerous chamber and orchestral works; writer on music theory. Author of "A Functional Theory of Intervallic Area".

MARIA BONO *(Piano)* is a graduate of L'Academia Chigiana Siena, ITALY. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti; harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne. She was the recipient of several scholarships for study at L'Academia Chigiana. She served as musical director of Marymount International School, Rome, Italy for two years.

H. Wilfred Churchill *(Piano)* Mus.B., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada.

Serge Conus *(Piano and Composition).* After early training at the Moscow Conservatory, Mr. Conus graduated with honors from the Paris Conservatory under Isidor Philipp. There ensued thirty years of concertizing that drew acclaim from the entire European press. His parallel career as composer has won equal distinction and his composition include many sonatas, variations, and pieces for piano, four symphonies and two concerti. Mr. Conus comes from one of the great musical families of Europe. His grandfather, Edward Conus, was Professor of Composition at the Moscow Conservatory. Two of his uncles had distinguished musical careers: George, a composer, and Leon, a pianist. His father, Julius Conus, was a violin prodigy and composer. Together, the family founded the celebrated Russian Conservatory in Paris.

Wesley Copplestone *(Voice, Oratorio, Vocal Literature)* A.B., Boston University; graduate studies Boston University Graduate school, one year. Soloist, Boston Symphony, Philadelphia Symphony, Handel and Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements through the East; head of voice department University of New Hampshire, 1941-1945.

Ottavio J. DiVivo *(Music Education)* graduated from New England Conservatory (violin major) and Boston University, Mus.B. (Music Education major). Studied violin with Jacques Hoffman and Felix Winternitz. Director of Music Everett Public Schools for 28 years. Former member of the Vannini Boston Symphony Ensemble. Instructor in University Extension courses. Conductor of the New England Light Opera Company. Concert Master and assistant conductor of the Melrose Orchestral Association. Past member of the Board of Directors of the Massachusetts Music Educators Association. Adjudicator in local and state festivals.

Harold B. Doyle *(Violin)* Mus.B., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Professor Sevcik's Master Class, 1931-32. Instructor string instruments in public schools in vicinity of Boston for a number of years.

Robert W. Dumm *(Dean, Piano and Music Literature)*, B.Mus., M.M., piano and theory, University of Michigan; post-graduate piano work under Victor Babin and Alfred Mirovitch; doctoral studies under Hans David. Founded and directed his own private music school in Ann Arbor, Michigan, and taught at the National Music Camp at Interlochen. Played recitals; lectured extensively; and conducted piano workshops in the Mid-West. He is a contributing music critic to the Christian Science Monitor, artist of the network series, "The Pulse in Music," and Educational Editor of the Junior Keynotes magazine. He is the author of many articles for music journals.

Mary Dumm *(Piano)* Mus.B., Music Education, Bethany College; M.M. degree University of Michigan, Piano and Music Theory. Her teaching experience includes work in the school systems of Colby and Kiowa, Kansas, where her piano students received top honors in state competitions. She has taught both children and adult classes and has frequently appeared with her husband, Robert Dumm, in duet and two piano recitals.

Philine Falco *(Voice)* is a graduate of the Royal Conservatory, The Hague, Holland; made her debut with the Bracale Opera Co., Havana, Cuba; was a member of the Chicago Opera Company for several seasons; sang with the Ravinia Opera Company for thirteen summers; joined the Metropolitan Opera Comany in 1927 where her repertoire included over 100 different operatic roles; served as assistant conductor of the San Carlo Opera Company and the La Scala Opera Company of Philadelphia; coached and accompanied Rosa Raisa, Giovanni Martinelli, Edward Johnson, Armand Tokatyian, Regina Resznik and many other successful artists.

Francis Findlay *(Music Education and History)*. After graduating with honors from the New England Conservatory, Mr. Findlay pursued his Master's and doctoral studies at Harvard. He studied composition with Chadwick, Converse, and Mason in Boston; and conducting with Karajan, Paumgartner, Weingartner, and Zallinger in Salzburg. He has served as member of the Boston Symphony, Director of the Eastern Music Camp, Professor of Music at Boston University, Lecturer at Harvard and faculty member of the Salzburg Mozarteum. He is the author of many articles and didactic works, and has conducted festival concerts in many cities.

William R. Fischer *(Music Education)* Mus.B., Ed.M., New York University, Ed.D., Boston University School of Education. Extensive experience in many public school systems including several years as Director of Music in the public schools of Needham, Massachusetts; President, Massachusetts Educators Association; Vice President, New England Music Festival Association; author of several articles, books and standardized tests in the field of music education; professor of music at Lowell State Teachers College since 1949.

Warren S. Freeman (*Music Education*) Mus.B., Ed.M., Ed.D., Boston University; graduate studies at Harvard University; served as Director of Music, Haverhill, Massachusetts, 1932-35; Hyannis State Teachers College, 1935-37; Belmont Public Schools, 1937-46; Dean, Boston University College of Music, 1949-52; lecturer and author of many published books dealing with music and music education; past-president Massachusetts Music Educators Association; contributor of articles to leading musical magazines.

Mary S. Garrity *(French, German, Spanish)* A.B., A.M., Boston University; D.A.O., Staley College, majored in German and minored in French for undergraduate degree; majored in French and minored in Spanish in Education for graduate degree. Taught at Staley College and in public and private schools of Boston and vicinity for a number of years; former head of language department at Berkeley Preparatory School, Boston.

Robert Gilman *(Dance, Stage Jazz)* B.F.A. degree from Boston Conservatory where he studied dance under Jan Veen and Associates; studied modern jazz in New York with Peter Genero and Frank Wagner.

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysees"; member of Boston Symphony Orchestra since 1920.

Girard Cougen *(Trumpet)* is a graduate of the New England Conservatory where he studied trumpet with George Mager. Member of the 163rd Army Ground Forces Band, 1943-45; former member of the Central Florida Symphony Orchestra; member of the Boston Symphony Orchestra since 1952.

Florence Grant *(Theatre Costume and Make-up)* studied art at Boston University; professional make-up artist; instructor in theatrical make-up and costume design for various school and dramatic organizations.

Harlan Grant *(Drama)* graduate Boston School of Expression and Dramatic Art and Boston Repertory Theatre School. Member Henry Jewett Repertory Players, Provincetown Players and various stock companies, 1928-1933. Director dramatics Lowell Textile Institute, Harvard University, Radcliffe, Simmons and Curry colleges; director Springfield Civic Theatre, 1943-1948; founder and director Weston Playhouse (Summer Stock Co.), Weston, Vermont, since 1937.

Rouben Gregorian *(Violin, Composition)* graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra (1944) and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Composer of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

Aurelio J. Greselin *(Piano, Solfege, Italian)* A.B., Carnegie Tech., Pittsburgh. Studied piano with Selmar Janson, Pittsburgh, and Alfredo Casella, Italy; composition and conducting with Armando Renzi, Rome. Faculty member Carnegie Tech., 1946-48; appearances in recital and as operatic conductor in Europe and America.

Grace Warner Gulesian *(Piano)* studied piano with Carl Faelton and Helen Hopekirk; harmony and counterpoint with Agide Jacchia and at Radcliffe College; composition with Frederick Converse; recital appearances in Europe and America; composer of many songs and has written music for several light operas which have been performed in Boston, New York and other centers; member of American Society of Composers, Authors and Publishers.

John E. Hahn *(Music Education)* Mus.B., Boston Conservatory, M.M., Boston University, Music Education major; formerly director of music in the public schools of Chelmsford, Mass.; now teaching in the public schools of Watertown, Mass.

Katrine Hooper *(Dance Notation)* first studied Laban Notation in Zurich with Rovida, a member of the Joos Ballet, in 1938; continued the study in New York with Ann Hutchinson, with the first group of American dancers to organize the present Dance Notation Bureau; engaged in 1949 by Jan Veen to teach a course in Notation which has since become an integral part of the Dance Course at the Boston Conservatory.

Grace Hunter *(Voice)* Mus.B., Boston Conservatory; silver medal for highest honors. Sang for two years at Riverside Church, New York City; guest artist, Virgil Fox organ recitals; recipient of Fulbright Award for study in Italy 1950-51; numerous recitals and soloist with various organizations including Handel and Hayden Society, Boston, Vermont State Symphony, Community Choral Society, Framingham, Andover Choral Society, Concord Community Chorus, Concord, N. H.

William Lacey *(English, Drama, Speech)* B.F.A., Boston Conservatory, M.A., Boston University (1957); graduate studies in English and speech education at Western Reserve University and Boston University; instructor in English and Speech, Gannon College, 1955-56; taught dramatic interpretation and was associate director of plays, Erie Playhouse, Erie, Pennsylvania, 1954-56.

Jacobus Langendoen *(Violoncello)* graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

Wei-Ning Lee *(Harmony, Counterpoint, Composition)* studied at National Tsing Hwa University, China; Paris and Vienna. Piano under Kartun and Levy; counterpoint, Bertlin; composition, Vincent d'Indy, Joseph Marx, Franz Schmidt, Gombrich and Karl Weigl; held scholarship two years at Schola Cantorum and won the Sino-French Cultural Foundation Scholarship. Professor of piano at Central University, Nanking; piano and composition at National Conservatory, Shanghai. Organized and conducted first Symphony Orchestra in Shanghai. Director of the Shanghai National Conservatory of Music, 1940-1946.

Matthew G. Mazur *(Music Education)* Mus.B., New England Conservatory, Ed.M., Boston University. Has served as supervisor of music in Milford, New Hampshire, Marblehead, Massachusetts, and has served as supervisor of instrumental music in Lynn, Massachusetts since 1952; adjudicator and guest conductor at band festivals and competitions; at present, Vice-President of the New England Music Festival Association.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, N. Y.; member Boston Symphony Orchestra.

Joseph Orosz *(Trombone, Tuba)* Mus.B., Boston Conservatory. Received diploma in trombone, 1927; diploma in piano, 1928; degree in Music Education, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; member of Boston Symphony Orchestra since 1943.

Donald Outerbridge *(Fine Arts)* B.A. Harvard University. Artist and lecturer; paintings and mobiles in numerous private collections; member of teaching staff, Cambridge Center for Adult Education.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Robert Pettit *(Organ)* Mus.B., M.M., Boston University; L.C.T.L., Trinity College, London; member of American Guild of Organists; assistant organist Trinity Church, Boston, six years; Faculty member of Wheaton College and instructor in music at Emerson College, Boston.

Iride Pilla *(Voice, Opera Workshop)* Mus. B., Boston Conservatory, highest honors. Soloist Cecilia Society, Boston, Fitchburg Choral Society, Peoples Symphony Orchestra, Boston Symphony Pops Orchestra; six years operatic appearances in Europe singing leading roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavaleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore in cities of Milano, Bari, Reggio, Emilia, Bergamo, Torino, Rimini, and Lugo, Italy, Monte Carlo, and Nice, France. Prima Donna roles in the Eastern states with New York Grand Opera Co., Hippodrome Opera Co., Boston-New England Opera Co. Dramatic director of Boston-New England Opera Workshop.

Daniel Pinkham *(Analysis, History of Music, Composition, Harpsichord)* A.B., A.M., Harvard University; studied composition with Piston, Boulanger, Copland; organ, E. Power Biggs; harpsichord, Putnam Aldrich and Wanda Landowska; solo appearances as harpsichordist with Boston Symphony Orchestra; guest organist and harpsichordist on E. Power Biggs CBS network programs; first to introduce the harpsichord to television audiences in Canada; twice toured Germany with Robert Brink, violinist, under sponsorship of U. S. Department of State; compositions include two sonatas and concertino for organ and strings, piano concertino, ballet, chamber opera, organ suite, clarinet sonata, and numerous songs and choruses.

Richard Plaster *(Bassoon)* B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

ATTILIO POTO *(Clarinet, Conducting, Orchestra)* studied clarinet with Emil Arcieri and received certificate from National Orchestral Association; solo clarinetist with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra, 1954-55.

RUTH SANDHOLM *(Ballet)* studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of Metropolitan Opera Company at Central City, Colorado and C. B. S. Opera Television.

ALAN B. SOSTEK *(Psychology)* A.B., M.A., (Ph.D., '57) Boston University, lecturer at University of Missouri, 1947-48; Assistant Professor at Boston University, 1948-1956, General Psychology; Educational Psychology; Guidance, and Acoustics; accepted engagement at Boston Conservatory in 1955.

LOUIS SPEYER *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

SIMON STERNBURG *(Percussion)* studied tympani and percussion instruments with Thomas B. Senia and music theory at Boston University. Former editor, Drum and Percussion Department of the Metronome; author of 320 Modern Studies for the Drum; member of the Boston Symphony Orchestra since 1922.

CORNELL TAYLOR *(Folk Dance)* B.A., University of Massachusetts; has danced in many demonstrations of square, Scottish and other types of folk dance; directed folk dance and music workshop at Tufts University; dance committee chairman for New England Folk Festival, 1956.

MARIANNE P. TAYLOR *(Folk Dance)* B.S., Sargent College, Boston University; major in physical education, dance minor; has attended many camps and workshops and demonstrated square, Scottish and other kinds of folk dance; co-director of Tuft's workshop.

Jan Veen *(Dance)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Paul Weber *(Librarian)* Mus. B., Boston Conservatory; M.M., New England Conservatory; majored in composition at both the Boston and New England Conservatories. Accepted the position as librarian in the summer of 1957.

General Information

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide a thorough education in the three allied arts: music, drama and dance. In pursuance of this purpose each course leading to graduation is designed to give serious students the training that will enable them to take their place in the professional world as skilled performers and as capable and trustworthy teachers. Graduates and former students who are now successfully employed give evidence of the fulfillment of this aim. To a continued realization of this purpose the faculty of the Boston Conservatory of Music is respectfully dedicated.

ADMISSION

BACHELOR OF MUSIC DEGREE and CERTIFICATE COURSES

Application for admission to the degree or certificate course must be made on forms obtained from the Conservatory and should be filed as early as possible before the date of intended entrance.

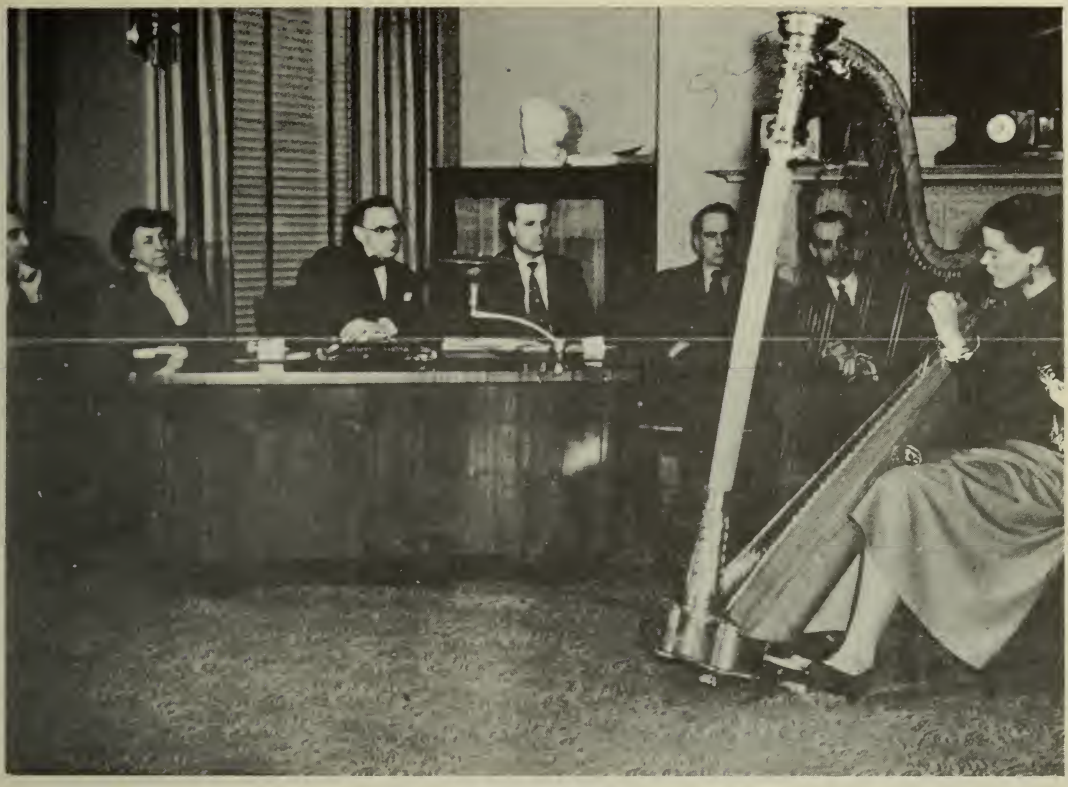
General Requirements: For admission to the degree course the applicant must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units as follows:

English (representing 4 years' study)	3
Foreign Language	2
Mathematics	1
History or Civics	1
Science	1
*Electives	7
	15

*Of the electives 4 units should be in the following fields: Foreign Languages, Mathematics, Social Studies, Fine Arts, Science. The remaining 3 units may be free electives. Any deficiency in the above requirements must be made up during the first year of study.

Certificate Course: There are no specific academic requirements for admission to the certificate course, but a high school education or its equivalent is recommended.

Musical Requirements: An applicant for admission to the degree or certificate course with major in applied music must show by examination (voice or instrument) an ability to perform compositions equivalent to the more advanced listed in the respective Preparatory course. Before beginning the study of organ, the applicant should be able to pass an examination in Part II of preparatory piano. For admission to the Composition or Music Education course, the applicant should be able to pass an examination in the preparatory work in at least one instrument.



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PIANO ENSEMBLE

ORCHESTRA

FACULTY CONCERT

Dance and Drama: See pages 38 and 40 for general admission requirements to the dance and drama courses.

Advanced Standing: Students desiring to transfer from accredited institutions should have a transcript of record and contemporary catalogs of the schools previously attended sent to the Conservatory in advance of the opening season. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance. Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examination reduce the number of credits that must be earned for the degree.

Special Students: A Special Student, not being an aspirant for the degree, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons or one semester of class instruction. A Special Student may transfer to the degree, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

THE SEMESTER HOUR

The unit of credit is the semester hour. In general a semester hour is the amount of credit given for one hour of prepared class work per week for one semester. A semester hour in applied music (voice or instrument) is granted for three hours practice per week during one semester, plus the necessary individual or class instruction. In some subjects (Solfege, Ensemble, Chorus, Orchestra, etc.) in which the work is of a laboratory nature the amount of credit may vary from the number of hours required.

DEGREE COURSES

Students may major in any one of the following subjects leading to the baccalaureate degree: Voice, Organ, Piano, Harpsichord, Violin, Viola, Violoncello, Contrabass, Harp, Woodwind and Brass instruments, Composition, Music Education, Drama, Dance.

The degree *bachelor of music* is conferred upon music majors who have completed the required four-year course with a minimum of 120 semester hours credit.

The degree *bachelor of fine arts* is conferred upon drama or dance majors who have completed the required four-year course with a minimum of 120 semester hours credit.

Ninety percent of the required 120 semester hours must be for work which merits a grade of C or higher. Thirty semester hours must be earned in resident study.

CERTIFICATE COURSES

The *Certificate* is awarded to music majors who have completed the required three-year course with a minimum of 85 semester hours credit. Twenty eight semester hours must be earned in resident study.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take examinations given at the end of each semester. Preparatory and Special Students must take examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure; X, absent from examination; W, withdrew from course. To graduate with honors a student must maintain an average grade of B or better throughout his course.

SPECIAL AWARDS

The Arthur B. Whitney medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Privileges will be extended to non-resident students for practice of subjects studied at the Conservatory when schedules and accommodations permit. The Conservatory rates range from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

LIBRARY

The Library contains a carefully chosen selection of books on music, drama and dance, and a representative collection of orchestra scores, operas, chamber music and standard instrumental and vocal literature. It also includes the necessary reference books for the daily use of students in music education and academic subjects. The record library contains a wide variety of representative recordings. All full-time students of the Conservatory are accorded the privilege of borrowing books from the Boston Public Library, which contains one of the largest musical reference libraries in the country.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

SUMMER INSTRUCTION

Instruction in various subjects offered at the Conservatory is available throughout the summer. Credit towards degree, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Alumni Association Scholarship. A special fund established by the Alumni Association to aid needy students.

Bertha T. Otis Scholarship. The income from a fund of five hundred dollars established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

Student Government Scholarship: A fund established by the Student Government Organization of The Conservatory to aid deserving students.

RECITALS, CONCERTS

Student Recitals: Throughout the school year public recitals are given by advanced students and those performing most commendably in the recital classes.

Faculty Recitals: All faculty recitals given during the year are open to students without charge and to the public upon invitation.

Concerts: A number of concerts by the Conservatory orchestra, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

RESIDENCE

The Conservatory maintains dormitories for women near the school buildings and overlooking the beautiful Fens. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs and lamps. Occupants are required to furnish blankets; couch cover and window draperies if desired. Linen and towels are provided by the dormitory and laundered weekly for a service charge of $10 per semester.

It is expected that students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all. Women students who are not living at home are required to live in the dormitories or at other residences approved by the school.

Room reservation should be made as soon as the student is notified that her application has been accepted. A deposit of twenty-five dollars is required to confirm the reservation. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates her withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, weekly laundry of bed linen and towels, and three meals daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity of the dormitories where students may obtain meals on Sunday at their leisure.

Single room	$150, $170 a semester
Double or triple room	$150 a semester
Laundry service charge	$10 a semester
Meals	$250 a semester

Men students will be given assistance, when possible, in locating suitable rooms in approved private homes near the Conservatory.

Courses of Study

LEADING TO THE DEGREE BACHELOR OF MUSIC

MAJOR IN VOICE

FRESHMAN

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Italian 1-2	6
Physical Education	1
Chorus	2
	33

SOPHOMORE

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Language (French or German)	6
Chorus	2
	32

JUNIOR

Voice	10
Recital Class	
Oratorio 1-2	2
Opera Workshop 1-2	4
History of Music 3-4	4
Language (French or German)	6
Psychology 1 & 2	6
Chorus	2
	34

SENIOR

Voice	12
Recital Class	
Opera Workshop 3-4	4
Voice Literature 1-2	2
Diction (French & German)	4
Voice Methods 1-2	2
Conducting 1-2	2
Chorus	2
*Senior Recital or Thesis	2
	30

MAJOR IN VOICE

Minor in Church Music

FRESHMAN

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Italian 1-2	6
Chorus	2
	32

SOPHOMORE

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Language	6
Chorus	2
	32

JUNIOR

Voice	6
Organ	4
Recital Class	
Conducting 1-2	2
Form & Analysis 1-2	4
Counterpoint 1-2	4
History of Music 3-4	4
Language	6
Chorus	2
	32

SENIOR

Voice	8
Organ	4
Recital Class	
Church Music 1-2	4
Church Music 3-4	4
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	30

MAJOR IN ORGAN

This course is designed to prepare the student for the Associate Examination of the American Guild of Organists.

FRESHMAN	Semester hours
Organ	6
†Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language elective	6
Chorus	2
	32

SOPHOMORE	Semester hours
Organ	6
†Piano	4
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Organ	10
Recital Class	
Church Music 1-2	4
Conducting 1-2	2
Counterpoint 1-2	4
Form & Analysis 1-2	4
Instrumentation 1-2	2
Academic elective	3
Chorus	2
	31

SENIOR	
Organ	10
Recital Class	
History of Music 3-4	4
Counterpoint 5-6	4
Church Music 3-4	4
Psychology 1 & 2	6
Chorus	2
Senior Recital	2
	32

†Students may elect to take harpsichord in lieu of piano upon the approval of the organ instructor.

MAJOR IN PIANO

FRESHMAN	Semester hours
Piano	10
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language elective	6
Chorus	2
	32

SOPHOMORE	Semester hours
Piano	10
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts. 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Piano	10
Recital Class	
Ensemble	2
Conducting 1-2	2
Counterpoint 3-4	4
History of Music 3-4	4
Form & Analysis 1-2	4
Stage	2
Physical Education	1
Chorus	2
	31

SENIOR	
Piano	12
Recital Class	
Ensemble	2
Piano Methods 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	32

MAJOR IN PIANO

Minor in Church Music

FRESHMAN	Semester hours
Piano	6
Voice	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language	6
Chorus	2
	32

SOPHOMORE	Semester hours
Piano	6
Voice	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Piano	8
Organ	4
Recital Class	
Ensemble	2
Conducting 1-2	2
Form & Analysis	4
Counterpoint 3-4	4
History of Music 3-4	4
Instrumentation 1-2	2
Chorus	2
	32

SENIOR	
Piano	8
Organ	4
Recital Class	
Ensemble	2
Church Music 1-2	4
Church Music 3-4	4
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	32

MAJOR IN VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP, WOODWIND, BRASS, OR PERCUSSION

FRESHMAN	Semester hours
Major Instrument	6
Piano	4
Recital Class	
Ensemble	1
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage	2
Physical Education	1
English 1-2	6
Orchestra	2
	30

SOPHOMORE	Semester hours
Major Instrument	6
Piano	4
Recital Class	
Ensemble	1
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Orchestra	2
	33

JUNIOR	
Major Instrument	10
Recital Class	
Ensemble	2
Counterpoint 3-4	4
Form & Analysis 1-2	4
History of Music 3-4	4
Academic elective	6
Orchestra	2
	32

SENIOR	
Major Instrument	12
Recital Class	
Ensemble	2
Conducting 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Psychology 1 & 2	6
Orchestra	2
*Senior Recital or Thesis	2
	32

MAJOR IN COMPOSITION

FRESHMAN	Semester hours
*Applied Music	8
Theory & Solfege 1-2	4
Harmony 1-2	4
Counterpoint 1-2	4
English 1-2	6
Stage	2
Physical Education	1
Chorus or Orchestra	2
	31

SOPHOMORE	Semester hours
Composition 1-2	4
*Applied Music	8
Theory & Solfege 3-4	4
Harmony 3-4	4
Counterpoint 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Chorus or Orchestra	2
	32

JUNIOR	
Composition 3-4	8
*Applied Music	4
Counterpoint 5-6	4
Instrumentation 1-2	2
Form & Analysis 1-2	4
History of Music 3-4	4
Literature (English) 5-6	6
Chorus or Orchestra	2
	34

SENIOR	
Composition 5-6	10
Instrumentation 3-4	4
*Applied Music	4
Ensemble	2
Conducting 1-2	2
Academic elective	6
Chorus or Orchestra	2
	30

*A composition major is required to study piano until he is able to pass an examination on material equivalent in difficulty to that outlined in the Freshman year for piano majors. Upon completion of this requirement, he may continue the study of piano but must obtain at least four hours credit in violin, viola or violoncello, and two hours in a woodwind or brass instrument by the end of the Junior year.

MAJOR IN MUSIC EDUCATION

FRESHMAN	Semester hours
†Applied Music	8
Recital Class	
Theory and Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Language elective	6
Physical Education	1
Chorus or Orchestra	2
Mus. Ed. Lab. Class	
	33

SOPHOMORE	Semester hours
†Applied Music	8
Recital Class	
Music Education 1-2	4
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus or Orchestra	2
Mus. Ed. Lab. Class	
	34

JUNIOR	
†Applied Music	8
Recital Class	
Conducting 1-2	2
Music Education 3-4	4
Music Education 5-6	2
Music Education 11-12	4
Form and Analysis 1-2	4
Counterpoint 3-4	4
History of Music 3-4	4
Chorus or Orchestra	2
Mus. Ed. Lab. Class	
	34

SENIOR	
†Applied Music	4
Recital Class	
Music Education 7	1
Music Education 8	1
Music Education 9-10	2
Music Education 13-14	4
Instrumentation 1-2	2
History of Education	4
Psychology 1 and 2	6
Academic elective	6
Chorus and/or Orchestra	2
Senior Recital	1
	33

†Music Education majors are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material: (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of a string, woodwind and brass instrument and the snare drum. Each student is required to give a recital in his applied music major in the senior year.

CERTIFICATE COURSES

The Certificate Course is a well-balanced program of study designed to prepare the student possessing definite musical ability for performing and private teaching.

MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL INSTRUMENT

FRESHMAN

	Semester hours
Major (Voice or Instrument) ..	6
Pianoforte	4
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Physical Education 1-2	1
Chorus or Orchestra	2
	29

JUNIOR

	Semester hours
Major (Voice or Instrument) .	10
Recital Class	
•Ensemble	2
†Opera Workshop 1-2	4
†Oratorio 1-2	2
†Voice Methods 1-2	2
Form and Analysis 1-2	4
•Counterpoint 3-4	4
•Composition 1-2	4
†Diction (French & German) ..	4
Conducting 1-2	2
Chorus or Orchestra	2
For vocalists	30
For instrumentalists .	28

SOPHOMORE

	Semester hours
Major (Voice or Instrument ..	6
Pianoforte	4
Recital Class	
•Ensemble	2
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
†Italian 1-2	6
Chorus or Orchestra	2
For vocalists	32
For instrumentalists .	28

•Indicates subjects not required of voice majors.

†Indicates subjects not required of instrument majors.

MAJOR IN PIANOFORTE

FRESHMAN

	Semester hours
Pianoforte	10
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Physical Education 1-2	1
Chorus or Orchestra	2
	29

JUNIOR

	Semester hours
Pianoforte	12
Recital Class	
Ensemble	2
Form & Analysis 1-2	4
Counterpoint 3-4	4
Composition 1-2	4
Instrumentation 1-2	2
Piano Methods 1-2	2
Chorus or Orchestra	2
	32

SOPHOMORE

	Semester hours
Pianoforte	12
Recital Class	
Ensemble	2
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Chorus or Orchestra	2
	30

COURSES LEADING TO DEGREE BACHELOR OF FINE ARTS

MAJOR IN DANCE

FRESHMAN	Semester hours
Dance Technique 1-2	6
Form & Style 1-2	1
Composition, Rehearsal & Performance 1-2	2
Labanotation	1
Theory & Solfege 1-2	4
Piano	4
English 1-2	6
Language elective	6
Kinesiology 1-2	3
	33

SOPHOMORE	Semester hours
Dance Technique 3-4	6
Form & Style 3-4	2
Composition, Rehearsal & Performance 3-4	4
Labanotation	1
Dance Pedagogy 1-2	2
Percussion 1-2	2
Piano	4
Literature (Dramatic) 1-2	6
Academic elective	6
	33

JUNIOR	
Dance Technique 5-6	6
Form & Style 5-6	2
Composition, Rehearsal & Performance 5-6	4
Dance Pedagogy 3-4	2
Percussion 3-4	2
Labanotation	2
Speech 1-2	4
Psychology 1-2	6
Academic elective	6
	34

SENIOR	
Dance Technique 7-8	6
Form & Style 7-8	4
Composition, Rehearsal & Performance 7-8	6
Dance Pedagogy 5-6	2
Percussion 5-6	2
Fine Arts 1-2	2
European History 1-2	6
Senior Thesis or Recital	2
	30

MAJOR IN DANCE

With minor in DRAMA

FRESHMAN	Semester hours
Dance Technique 1-2	6
Form & Style 1-2	1
Composition, Rehearsal & Performance 1-2	2
Labanotation	1
Speech 1-2	4
*Acting Technique 1-2	2
Theory & Solfege 1-2	4
Piano	4
English 1-2	6
Kinesiology 1-2	3
	33

SOPHOMORE	Semester hours
Dance Technique 3-4	6
Form & Style 3-4	2
Composition, Rehearsal & Performance 3-4	4
Speech 3	2
*Rehearsal & Performance 1-2	4
Percussion 1-2	2
Labanotation	1
Pedagogy	2
Literature 5-6	6
Academic elective	6
	35

JUNIOR	
Dance Technique 5-6	4
Form & Style 5-6	2
Composition, Rehearsal & Performance 5-6	4
Rehearsal & Performance 3-4	6
Percussion 3-4	2
Labanotation	2
Pedagogy	2
Psychology 1 & 2	6
Literature (Dramatic) 1-2	6
	34

SENIOR	
Dance Technique 7-8	4
Form & Style 7-8	2
Composition, Rehearsal & Performance 7-8	6
Labanotation	2
Pedagogy	2
*Rehearsal & Performance 5-6	6
Fine Arts 1-2	2
European History 1-2	6
	30

*Fewer class hours required than for drama majors.

It is recommended that students who wish to become teachers of dance add Dance Pedagogy 1-2 and 3-4 to the above course in their junior and senior years.

MAJOR IN DRAMA

FRESHMAN	Semester hours
Introduction to the Theatre	2
Acting Technique 1-2	4
Speech 1-2	4
Stagecraft 1-2	2
Makeup 1-2	2
Rehearsal & Performance 1-2	4
Kinesiology 1-2	3
English 1-2	6
History of the Theatre 1-2	4
Physical Education	1
	32

JUNIOR	
Directing 1-2	4
Rehearsal & Performance 5-6	6
History of Theatre 3	3
Literature (Dramatic) 3-4	3
Drama & Speech Methods 1-2	4
Psychology 1 & 2	6
Academic elective	6
	32

SOPHOMORE	Semester hours
Acting Technique 3-4	4
Speech 3-4	4
Stagecraft 3-4	2
Rehearsal & Performance 3-4	6
Literature (Dramatic) 1-2	6
Literature (English) 5-6	6
Language elective	6
	34

SENIOR	
Directing 3-4	4
Costume for the Theatre	2
Stage Design 1-2	4
Theatre Organization and Management	4
Rehearsal & Performance	8
Fine Arts 1-2	2
European History 1-2	6
Senior Project or Thesis	2
	32

MAJOR IN DRAMA

With Minor in MUSICAL THEATRE

FRESHMAN	
Acting Technique 1-2	4
Speech 1-2	4
*Dance Technique 1-2	4
Dance Composition 1-2	2
Theory & Solfege 1-2	4
Piano	4
Kinesiology	3
History of the Theatre	4
English 1-2	6
	35

JUNIOR	
Musical Theatre Workshop 1-2	4
Rehearsal & Performance 3-4	4
Make-up 1-2	2
Stagecraft	—
*Dance Technique 3-4	2
Dance Form & Style 1-2	2
*Dance Composition 3-4	2
Voice	4
Psychology 1-2	6
Literature (Dramatic) 3-4	6
	32

SOPHOMORE	
Speech 3-4	4
Rehearsal & Performance 1-2	4
Stagecraft	—
*Dance Technique 1-2	4
*Dance Composition 3-4	2
Piano	4
Voice	4
English 5-6	6
Language elective	6
	34

SENIOR	
Directing 1-2	4
Musical Theatre Workshop 3-4	4
Rehearsal & Performance 5-6	4
Costume	2
*Dance Technique 5-6	2
*Dance Form & Style 3-4	2
*Dance Composition 5-6	2
Voice	4
Fine Arts 1-2	2
Academic elective	6
	32

*Fewer class hours than for dance majors.

The Graduate School

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate School Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours of a prescribed course. A grade of B or better must be obtained in the major field and an average of B in the remaining subjects of the course. No applicant can be assured that he may fulfill the requirements in one academic year, as much depends upon the undergraduate preparation, deficiences (if any) to be removed and the ability of the individual student. In some instances it may take a student up to two academic years to complete the work.

Each candidate for the degree with a major in applied music will be required to give a full length public recital. The program for this recital must be performed before the Graduate Committee for approval before the date of the public performance will be announced.

A candidate for the degree with a major in Composition or Music Education is required to prepare a thesis. The thesis for a composition major will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance (this composition may be for chorus, solo voice or an instrument with orchestral accompaniment.)

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

A bound score and complete set of parts of the composition(s) must be presented to the Conservatory Library at least two weeks before the date of graduation.

The Music Education major must have the subject of his thesis approved by the Graduate Committee before the completion of ten semester hours of graduate study. Preparation of the thesis will be under the guidance of a faculty advisor. A complete typewritten copy of the thesis must be submitted for correction and approval at least four weeks prior to the date of intended graduation. After approval, two copies must be typed, bound and presented to the Conservatory Library.

ADMISSION: An applicant to the Graduate School must comply with the following:

(a) File an applicatiion, on a form provided by the Conservatory, with the Chairman of the Graduate Committee at least two months prior to the time of intended matriculation. The application must be accompanied by a fee of $25.

(b) Submit a transcript(s) of all work completed for the undergraduate degree.

During the first week of the scholastic year each applicant will be interviewed and given auditions by members of the Graduate Committee and may be required to take written examinations in certain subjects. Following the auditions and examinations, the applicant will be advised as to the evaluation of his undergraduate credits. Students who have deficiences for admission will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before the completion of the graduate degree program.

All graduate students will be required to participate in either the chorus or orchestra rehearsals and performances.

MASTER OF MUSIC DEGREE — COURSE OUTLINES

WITH MAJOR IN APPLIED MUSIC

	Semester hours
Voice or instrument	10
Recital Preparation	2
History of Music and Literature	6
Conducting	4
*Approved Graduate Electives	10
	32

WITH MAJOR IN COMPOSITION

	Semester hours
Composition 7-8	10
Instrumentation 5-6	4
Music History and Literature	6
Applied Music (instrument)	4
*Approved Graduate Electives	8
	32

WITH MAJOR IN MUSIC EDUCATION

	Semester hours
Graduate Seminar in Music Education	6
History of Music and Literature	6
Methods of Research in Music	6
Applied Music (Graduate Level)	6
*Approved Graduate Electives	8
	32

*ELECTIVES in Theory, Music History, Composition, Music Education, etc., must be chosen from subjects numbered 101 and above. They must, however, be selected in accordance with the needs of the individual student in his field of specialization and with the advice and consent of the Graduate committee. An applied music elective must be of Junior level or higher in order to obtain credit.

Description of Subjects

THEORY AND SOLFEGE

THEORY AND SOLFEGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic, melodic and harmonic dictation.

Three hours weekly; credit, two hours each semester.

THEORY AND SOLFEGE 3-4. Advanced studies in rhythmical reading and sight singing with the seven clef positions; transposition. Dictation in extended melodic line and in two, three, and four parts.

Three hours weekly; credit, two hours each semester.

SOLFEGE 105-106. An advanced course primarily for instrumental and composition majors. Sight singing in all clefs; transposition; melodic and harmonic dictation; practice in piano reduction of orchestral scores. Prerequisite: Theory and Solfege 3-4 or equivalent.

Credit, 2 hours each semester.

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; chord progressions with emphasis on good voice leading; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys. Keyboard harmony includes cadence formulas in all keys and simple melody harmonization.

Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature.

Two hours weekly; credit, two hours each semester.

FORM AND ANALYSIS

FORM AND ANALYSIS 1-2. Harmonic principles underlying chord structures and harmonic rhythm in relationship to form and content; non-harmonic and contrapuntal devices. The principal works discussed are the Preludes for the Well-Tempered Clavier by Bach, the Preludes for piano by Chopin and works by Wagner, Faure and Hindemith. In the second semester representative scores from the seventeenth through the twentieth centuries are compared and contrasted to illustrate various approaches to form, texture, orchestration and extra-musical considerations.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT

COUNTERPOINT 1-2. A course in sixteenth century counterpoint as exemplified by the works of Palestrina. Technical exercises in the five species and creative work in the style of the period.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT 3-4. Eighteenth century counterpoint; two, three and four parts in all species; florid counterpoint; imitation; text setting. Analysis of works by Bach and Mozart.

Two hours weekly; credit, two hours each semester.

Counterpoint 5-6. Double counterpoint; canon at all degrees, retrograde and inversion; the invention; fugal exposition. Analysis of representative works.

Two hours weekly; credit, two hours each semester.

Counterpoint 107-108. Canon and Fugue. An advanced course given only by private instruction.

Credit granted in accordance with work completed.

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments, singly and in combination; practice in making orchestral and band arrangements suitable for public school music work.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations. Classes are limited to four students.

Two hours weekly; credit, two hours each semester.

Instrumentation 105-106. A continuation of instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the technics employed by composers of the 18th, 19th and 20th centuries.

This course is given only by private instruction and credit is granted in accordance with the work completed.

COMPOSITION

Composition 1-2. Composition in smaller forms of pianoforte and instrumental combinations. Composition for voice and chorus with particular attention to the setting of texts and idiomatic vocal and choral practices. Emphasis is made on performance practicability and students have the opportunity of hearing their works performed in class or in informal concerts.

Two hours weekly; credit, two hours each semester.

Composition 3-4. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

Two private lessons weekly; credit, four hours each semester.

Composition 5-6. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

Two private lessons weekly; credit, five hours each semester.

Minimum requirements for the bachelor's degree:

(1) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments;
(2) a motet or large anthem for chorus with or without solos;
(3) a composition in fugal form for string quartet, woodwind or brass ensemble;
(4) an example of sonata-form for pianoforte or for an ensemble combination;
(5) an orchestral work of not less than fifteen minutes in duration.

Composition 107-108. An advanced course with concentration in the larger forms.

Private instruction. Credit granted in accordance with work completed.

MUSIC HISTORY and LITERATURE

Music History 1-2. This course, run in close conjunction with Fine Arts, gives the student a cultural and historical background of styles from primitive through modern. A selected number of representative musical examples is studied in detail. Regular listening periods and written assignments supplement the class work.

Two hours weekly; credit, two hours each semester.

Music History 3-4. A survey of representative works of the great composers from Mediaeval through the Twentieth Century with special concern for the technical aspects of their individual styles and the relationship to the periods in which they lived.

Two hours weekly; credit, two hours each semester.

History of Music and Literature 105. A survey of music from Monteverdi to J. S. Bach. Instruments of the period, ornamentation, rhythmic and important aspects of performance will be studied in detail with special attention to the general historical and cultural background of the period.

Credit, three hours one semester

History of Music and Literature 106. Problems of style in the 20th century; directed study of representative scores and recorded examples with special emphasis on works by Stravinsky, Schoenberg, Hinedmith and Bartok. Historical influences on these composers will be traced and composition techniques in harmony, rhythm, and orchestration will be analyzed.

Credit, three hours one semester

History of Music and Literature 107. The Concerto Grosso and the Classical Symphony. A study of the major orchestra works from the Middle of the Seventeenth century through Haydn and Mozart. The gradual emergence of the symphony orchestra will be examined. Special emphasis will be placed on forms, harmony, and orchestration of the works analyzed.

Credit, three hours one semester

CHURCH MUSIC

Church Music 1-2. Service Playing: A practical study of the church service, hymns, anthems, their best usage and how to play them; organ repertory for the church service; extemporization.

Two hours weekly; credit, two hours each semester.

Church Music 3-4. Choir Training: Methods of organization; rehearsal techniques; choral repertory; program building; various rituals; chant; pronunciation of church Latin.

Two hours weekly; credit, two hours each semester.

Church Music 5-6. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.

Two hours weekly; credit, two hours each semester.

ORATORIO

Oratorio 1-2. A study of the standard oratorios, cantatas and masses with emphasis on reading, analysis and interpretation.

One hour weekly; credit, one hour each semester.

Oratorio 103-104. A comprehensive study of the more significant oratorios and related choral works from the 16th century to the present.

Credit, one hour each semester.

DICTION

French (Prerequisite, equivalent of one year French).
Two hours weekly; credit, two hours first semester.

German (Prerequisite, equivalent of one year German)
Two hours weekly; credit, two hours second semester.

VOCAL LITERATURE

Vocal Literature 1-2. Reading and study of representative song literature from the early English, Italian, French and German schools to and including significant songs of modern composers.
One hour weekly; credit, one hour each semester.

OPERA WORKSHOP

Opera Workshop 1-2. Fundamentals of gesture and movement; character analysis of roles; coordination of action with music; practical application of acting technic in arias and small ensembles.
Two hours weekly; credit, two hours each semester.

Opera Workshop 3-4. Intensive study of scenes and complete acts from the classical and modern repertoire. Frequent public presentations.
Two hours weekly; credit, two hours each semester.

OPERATIC COACHING

Operatic Coaching 1-2. An elective course for vocal students who desire specific study in the technical, musical and interpretative problems involved in preparing roles for performance with orchestral accompaniment.
Private instruction only; credit in accordance with work completed.

PEDAGOGY

Voice Methods 1-2. Vocal fundamentals and their practical application in conserving and developing the singing voice. A list of suitable song literature for students in the early stages of training is presented. Observation of teaching in the Conservatory studios and practice teaching is a requirement of the course.

One hour weekly; credit, one hour each semester.

Piano Methods 1-2. A study of piano methods and materials suitable for teaching pupils (children and adults) from the elementary grades to college level work. Observation of teaching in the Conservatory studios and supervised practice teaching is a requirement of the course.
One hour weekly; credit, one hour each semester.

Piano Methods 3-4. A presentation of more advanced piano literature with emphasis on the technical problems, tone, phrasing, pedaling and interpretation.
One hour weekly; credit, one hour each semester.

CONDUCTING

Conducting 1-2. The technic of conducting as applied to both choral and orchestral work; attack, release, tempi, phrasing, interpretation; practice in score reading for string trio, string quartet, and less difficult scores for full orchestra.

One hour weekly; credit, one hour each semester.

Conducting 3-4. The reading and analysis of more involved scores; complicated baton technic problems. Supervised practical experience in conducting the Conservatory orchestra is provided.

Private lessons only; credit in accordance with work completed.

Conducting 105-106. An advanced course designed to acquaint the student with the more difficult problems confronting the conductor. Emphasis will be given to practical considerations of orchestral and choral procedure with a view to helping the composer to write efficiently and idiomatically. Representative illustrative scores will be studied.

Credit, one hour each semester.

CHORUS

A class devoted to the study of both sacred and secular choral works and *a cappella* literature. Required of all voice majors and other regular course students who are not assigned to the orchestra.

Two or more hours weekly; credit, one hour each semester.

ENSEMBLE

The reading and study of piano literature for four and eight hands, and original compositions for two pianos; vocal and instrumental accompaniment. The study of classic and modern repertoire for piano and one or more strings, string quartets, and various instrumental combinations, including woodwind and brass instruments.

One or two hours weekly; credit, one hour each semester.

ORCHESTRA

All regular course students of the Conservatory who are sufficiently advanced in their instruments are required to attend rehearsals and participate in public performances of the orchestra. During each season a variety of standard orchestral works are studied and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester.

RECITAL CLASS

This class affords students of all departments an opportunity to perform before members of the faculty and students. The classes are held weekly and each student earning credit in applied music is required to participate in a designated number of performances each semester.

PHYSICAL EDUCATION

Physical Education 1-2. This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

STAGE

Stage 1-2. A course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes personality and effective speech as a basis for satisfactory communication in professional and everyday life. Procedure for the production of plays, musicals and concerts is discussed.

One hour weekly; credit, one hour each semester. Mr. Grant

MUSIC EDUCATION DEPARTMENT

Dr. Warren Freeman, *Chairman*

Music Education 1-2. *Elementary Methods:* The study and evaluation of methods and materials used in elementary grades; their aesthetic value and practical use; detailed grade lesson plans; the child voice, its care, development and proper use; consideration and treatment of non-singers and monotones; specific and long-range objectives for establishing the ideal elementary school music curriculum applicable to situations encountered in the field; development of practical musicianship and adeptness in music reading through classroom application.

Two hours weekly; credit, two hours each semester.

Music Education 3-4. *Junior High Methods:* Music in the junior high school; its function in the curriculum; materials for general and elective music activities; care, conservation, and guidance of the adolescent voice; ways and means of coordinating the junior high school music program with the elementary and senior high school music programs; problems of scheduling, time allotments, budgeting, organizing, programming, assemblies, music festivals, competitions; procedures for presenting operettas; correlative text books and supplementary materials are discussed and evaluated.

Senior High Methods: The second semester deals with the administration of the music program in the senior high school; vocal and instrumental materials; methods of presenting theory, history of music and other subjects; class organization; seating plans; methods of conducting teachers meetings; public school administration as applied to the teaching of music; modern trends in music education.

Two hours weekly; credit, two hours each semester.

Music Education 5-6. *Keyboard Improvisation:*.. The development of a functional knowledge of keyboard harmony for the purpose of improvisation for accompaniment to a given melodic line. The course will stress a study of the various types of progressions used in keyboard improvisation.

One hour weekly; credit, one hour each semester.

Music Education 7-8. *Instrumental Methods:* A study of organizing, and managing all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction. All music education majors are required to participate in this class each year and provide their own instruments.

One hour weekly; credit for seniors only, one hour each semester.

Music Education 9-10. *Vocal and Instrumental Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of orchestral material at the various school levels. All music education majors are required to participate in this class each year. Seniors are required to do conducting under the supervision of the instructor.

One or more hours weekly; credit for seniors only, one hour each semester.

Music Education 11-12. *Observation and Practice Teaching*: Observation and assigned practical teaching under supervision in the elementary grades of public schools in the vicinity of Boston. A minimum of sixty clock hours of teaching is required during the school-year in addition to the weekly conference and discussion hour in the Conservatory classroom.

Credit, two hours each semester.

Music Education 13-14. *Observation and Practice Teaching*: A continuation of practice teaching 13-14 including work at the junior and senior high school level. Students are required to spend a minimum of forty-five clock hours per semester in teaching.

Credit, two hours each semester.

Music Education 115-116. *Supervision:* An advanced course in the field of Education designed to cover the administrative organization of supervision; specific techniques through which supervision is implemented; latest trends of modern supervisory practices; scientific movements in education; study of policies and plans formulated through group authority; participatory, cooperative and democratic methods; teacher functions; staff in service improvement; critical study of the nature of education and its relation to the individual and to society.

Two hours weekly, plus conferences; credit three hours each semester.

Music Education 117-118. *Choral Methods*: An advanced course in choral methods including conducting and study of the more advanced choral literature and operettas; staging of light operas, musical shows, etc.

Two hours weekly, plus conferences; credit three hours each semester.

Music Education 119-120. *Band and Orchestras*: A study of the methods and repertoire for the school bands, orchestras and instrumental combinations; score reading and conducting.

Two hours weekly, plus conferences; credit three hours each semester.

Music Education 121-122. *Educational Measurements*: The psychology of music as an essencial basis to an understanding of psychological tests and measurements in the music field. Measurement includes standard tests, auditioning, grading and evaluation. The use of data obtained from the guidance program for music students in public schools is considered.

Two hours weekly, plus conferences; credit three hours each semester.

Music Education 123-124. *Advanced Seminar in Music Education*: A discussion and analysis of the problems of developing a modern philosophy and method for the teaching of music in the public schools.

Two hours weekly, plus conferences; credit three hours each semester.

Music Education 125-126. *Methods of Research in Music*: Study of the methods used in modern research in the music field. Sources of data examination and evaluation of thesis and dissertations and preliminary planning of Master's thesis for each class member.

Two hours weekly, plus conferences; credit three hours each semester.

ACADEMIC SUBJECTS

For the convenience of students all academic subjects required in the courses leading to graduation are given in the Conservatory classrooms.

Fine Arts

Fine Arts 1-2. A general and comparative survey of the development of Art in its various expressions and forms. This course is given in conjunction with History of Music 1-2 and its emphasis is on the characteristic of periods and styles. Lectures are illustrated by lantern slides; correlative visits to local museums; supplementary reading and written assignments.

One hour weekly; credit, one hour each semester.

History

European History 1-2. The development of Western Civilization from the decline of the Roman Empire to the present; a survey of the character and contributions of ancient civilization tracing the development of our intellectual heritage and showing the historical origin of the economic, political and social problems with which our age is faced.

Three hours weekly; credit, one hour each semester.

History of Education 1-2. This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Two hours weekly; credit, two hours each semester.

History of the Theatre 1-2. A survey of the theatre in performance from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.

Two hours weekly; credit, two hours each semester.

History of the Theatre 3-4. *Contemporary Theatre:* Reading and discussion in type and trends of theatre activity from Ibsen to the present; relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.

One and one-half hours weekly; credit, one and one-half hours each semester.

Kinesiology

Kinesiology 1-2. A study of all major joints in the human body and the influence upon movement; location and action of muscles; study of the structure of organs and systems individually and in their relation to the body as a whole. This course is required of all Dance and Drama majors.

One and one-half hours weekly; credit, one and one-half hours each semester.

Languages

English 1-2. *Composition:* Review of grammatical principles; composition, written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

French, German, Italian or Spanish 1-2. Grammar; diction; oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

French, German, Italian or Spanish 3-4. Grammar and composition continued; reading of more difficult text; free composition and practice in conversation.

Three hours weekly; credit, three hours each semester.

Literature

Literature 1-2. *Dramatic:* The origin and development of the various dramatic types and styles from the classic Greek to Ibsen. Lectures, discussions, reading and reports.

Three hours weekly; credit, three hours each semester.

Literature 3-4. *Dramatic:* A critical study of the representative plays from Ibsen through contemporary European and American dramatists. Lectures, discussions, reading and reports.

One and one-half hours weekly; credit, one and one-half hours each semester.

Literature 5-6. *English:* A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading and reports.

Three hours weekly; credit, three hours each semester.

Psychology

Psychology 1. A general psychology course introducing the student into the nature and scope of psychology and its methods: focusing on psychology's central problem, the individual; his drives, emotions, and his social functioning. Reaction to conflict, mental hygiene and adjustment problems are discussed. Assigned reading and reports.

Three hours weekly; credit, three hours first semester.

Psychology 2. This course deals with child and adolescent psychology. Theories pertaining to the socialization of children; application of the principles of learning to child behavior; environmental considerations; the role of motivation and maturation in learning is investigated; problems of the teacher at work are discussed, together with the psychology of the group, the classroom and the pupil.

Three hours weekly; credit, three hours second semester.

Applied Music Courses

For admission as a major in applied music the applicant must give evidence by audition (or recording) of their ability to pursue Freshman level work.

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN—Fundamentals of tone production: breathing; study of resonance cavities as applied to amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR—Advanced vocalises. Study of oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck. Lieder: Schubert, Schumann, Brahms, Strauss, Wolf, Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR—Completion of a comprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for senior recital.

ORGAN

FRESHMAN—Gleason: Method of organ playing. Rheinberger: Trios. Bach: Chorals, short preludes and fugues.

SOPHOMORE—Gleason: Method of organ playing (cont.) Albrechtsberger: Trios. Bach: Selected works. Bonnet: Historical organ series Bk. I (pre-Bach).

JUNIOR—Bach: Trio Sonata I & II, Fantasia in G, Preludes and Fugues in D, B minor. Franck: Cantabile, Piece Heroique. Shorter works for recital programs.

SENIOR—Bach, Sonata V, Great fugues and chorals. Vierne: selections from symphonies. Franck: Chorals II and III. Mozart: Fantasia in F minor. Contemporary composers.

PIANO

FRESHMAN—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in thirds, sixths, and tenths. Arpeggios.

JUNIOR—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations, and the senior recital.

HARPSICHORD

Students may elect to major in Harpsichord upon completion of the freshman and sophomore years of the pianoforte course. All other requirements (theoretical, academic, etc.) are the same as those outlined in the pianoforte course.

JUNIOR—Inventions, preludes and fugues by J. S. Bach. Compositions by Couperin, Purcell, Handel, and others. Tuning and maintenance of instrument.

SENIOR—Concertos and extended solo and ensemble works by Bach. Sonatas by Scarlatti. Works by Byrd, Gibbons, Rameau, etc. Representative modern works.

VIOLIN

FRESHMAN—Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE—Sevcik Op. 1. Etudes by Dont, Op. 37. Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR—Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR—Etudes by Meerts, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN—All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR—Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

SPIRITUAL

SONATA

W. Rapport

AZTEC RITUAL

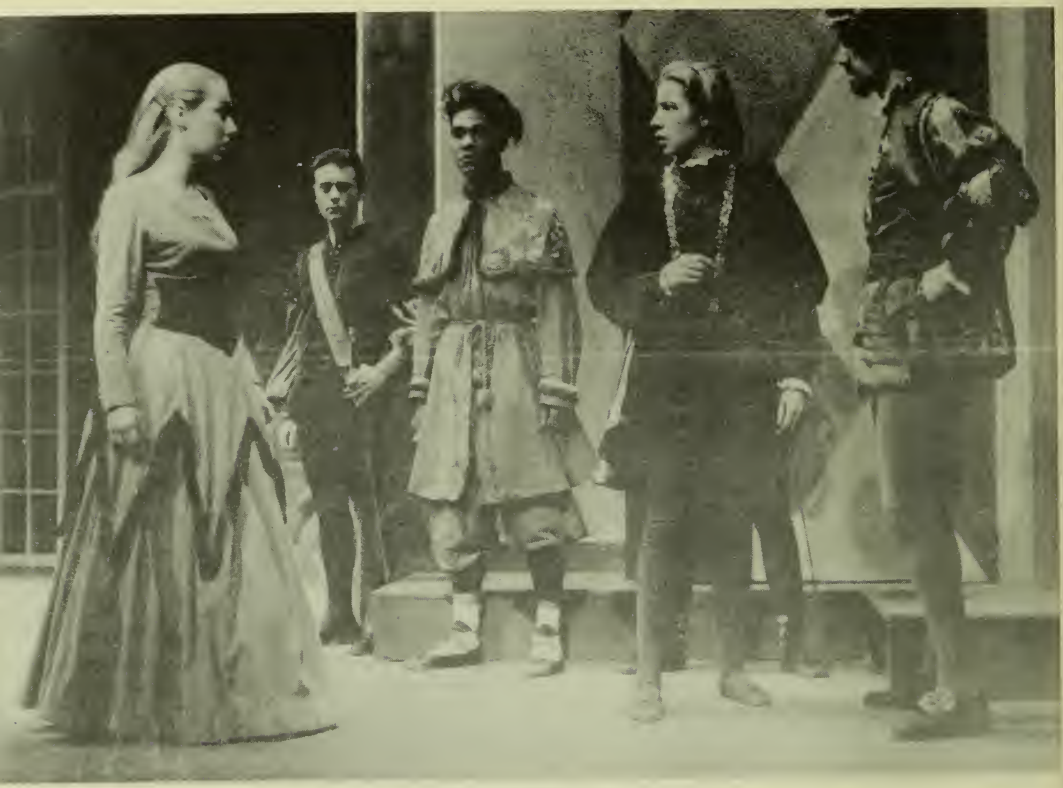
W. Rapport

Finale "ORPHEUS"

Scene: "TIGER AT THE GATES"

W. Rapport

Finale: "FINIAN'S RAINBOW"



W. Rapport

Scene: "TWELFTH NIGHT"

CONSERVATORY THEATRE

VIOLONCELLO

FRESHMAN—Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR—Scales and broken triads in all positions. Studies by Simandl, Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR—Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR—Sonatas; suites; concertos; modern compositions. Studies of orchestral works. Special studies for Piccolo.

OBOE

FRESHMAN—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN—Weisenborn method and studies. All scales and arpeggios. Reed making. Orchestral excerpts. Galliard, Sonatas; Vivaldi, Concertos; Hindemith, Three Easy Pieces.

SOPHOMORE—Milde, Scale and Chord Studies. Bordeau, 30 Studies in all Keys. Orchestral Excerpts. Telemann, Sonata in F minor; David, Concertino.

JUNIOR—Milde, Concert Studies Vol. I; Jancourt, 26 Melodic Etudes; Martelli, 15 Etudes. Orchestral Excerpts. Mozart, Concerto; Weber, Concerto; Hindemith, Sonata.

SENIOR—Milde, Concert Studies Vol. II; Bitsch, 20 Etudes. Orchestral Excerpts. Weber, Hungarian Fantasy; Saint-Saens, Sonata; Haydn and Mozart, Concertantes; Gordon Jacob, Concerto.

HORN

FRESHMAN—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE—The Tympani; tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR—More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Dance Department

JAN VEEN, *Chairman*

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited JAN VEEN, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand. A student may elect to major in dance and minor in drama if so desired (see course outlines elsewhere in catalogue).

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) a written statement from a physician certifying that the applicant's general health and physical stamina are equal to the demands of serious dance training.

Dance Subjects

DANCE TECHNIQUE

TECHNIQUE 1-2. *Modern:* Study of relaxation and tension; analysis of body function, limbering, stretching; coordination; body correctives for posture and weight distribution; technique of breathing.
Ballet: The five positions; simple bar work; fundamental steps.
Seven hours weekly; credit, four hours each semester.

TECHNIQUE 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.
Ballet: Simple bar, turns, beginning of adagio and allegro floor work.
Six hours weekly; credit, three hours each semester.

TECHNIQUE 5-6. *Modern*: More advanced floor work and elevation. Rhythmic variations, endurance training.
Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.
Six hours weekly; credit, three hours each semester.

TECHNIQUE 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.
Ballet: Advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.
Six hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

FORM AND STYLE 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.
One hour weekly; credit, one-half hour each semester.

FORM AND STYLE 3-4. Medium length patterns of more complicated design; the 8-scale into the obliques, promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).
Two hours weekly; credit, one hour each semester.

FORM AND STYLE 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale into the hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.
Three hours weekly; credit, two hours each semester.

FORM AND STYLE 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality, etc. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.
Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

COMPOSITION, REHEARSAL AND PERFORMANCE 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies. *One hour weekly; credit, one hour each semester.*

COMPOSITION, REHEARSAL AND PERFORMANCE 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.
Two hours weekly; credit, two hours each semester.

COMPOSITION, REHEARSAL AND PERFORMANCE 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.
Three hours weekly; credit, two hours each semester.

COMPOSITION, REHEARSAL AND PERFORMANCE 7-8. Difficult weekly and half semester assignments; preparation for senior recital of solo and group compositions. *Four hours weekly; credit, three hours each semester.*

DANCE PEDAGOGY

PEDAGOGY 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.
One hour weekly; credit, one hour each semester.

PEDAGOGY 3-4. Continuation of the work of Pedagogy 1-2 with variations of dance technique; adaptation of teaching methods in special fields.
One hour weekly; credit, one hour each semester.

PEDAGOGY 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in Settlement Houses.
One hour weekly; credit, one hour each semester.

LABANOTATION

LABANOTATION The Laban system of recording dance movement in writing.
One hour weekly; credit one-half or one hour each semester.

PERCUSSION

PERCUSSION 1-2. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.
One hour weekly; credit, one hour each semester.

PERCUSSION 3-4. More intricate rhythms with variations; beginning of improvisation and accompanying of movement.
One hour weekly; credit, one hour each semester.

PERCUSSION 5-6. Study and scoring of dance compositions for percussion instruments. *One hour weekly; credit, one hour each semester.*

DANCE CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the degree course as outlined minus the academics. Students may be admitted to this course without having graduated from high school.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

Drama Department

HARLAN GRANT, *Chairman*

The aims of this department are:

1. To cultivate an understanding and appreciation of the whole field of the drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of the western civilization and to contemporary society.

2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.

3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The four-year course of study leading to the degree includes subjects in the following fields of academic studies: English, Foreign Languages, Literature, Social Studies and Science.

A student may elect to major in drama and minor in dance if he so desires (see course outlines elsewhere in catalogue).

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

DRAMA SUBJECTS

ACTING TECHNIQUE 1-2. The fundamentals of acting technique; development of the imagination through solo and group improvisation; development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays.

Two hours weekly; credit, two hours each semester.

ACTING TECHNIQUE 3-4. Advanced study of acting technique; characterization, projection of mood and emotion, movement and rhythm; periods and styles of acting.

Two hours weekly; credit, two hours each semester.

COSTUMING FOR THE STAGE 1-2. History of period costume; principles of design applied to stage costumes; construction; methods; fabrics; colors; pattern drafting.

One hour weekly; credit, one hour each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of play. Particular attention is given to the requirements of the public school, college and community theatre. Students are required to direct scenes and one-act plays under supervision.

Two hours weekly; credit, two hours each semester.

Directing 3-4. Interpretation and direction of characteristic types of plays; tragedy, melodrama, comedy and farce; theories and practice of various dramatic styles, historical and modern. Direction of scenes and plays is required.

Two hours weekly; credit, two hours each semester.

Introduction to the Theatre. An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading assignments and discussion.

Two hours weekly; credit, two hours first semester.

Makeup 1-2. A laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.

One to two hours weekly; credit, one hour each semester.

Musical Theatre Workshop 1-2 (Given in conjuction with Opera Workshop). The work is designed to give an understanding of the problems of the singing actor in various kinds of musical production. The development of movement, pantomime, characterization, speech and singing in scenes where music is involved.

Two hours weekly; credit, two hours each semester.

Musical Theatre Workshop 3-4. A continuation of the work outlined in 1-2. The rehearsal and presentation of scenes from standard musicals.

Two hours weekly; credit, two hours each semester.

Rehearsal and Performance 1-2. The study and rehearsal of minor roles for public performance.

Two or more hours weekly; credit, two hours each semester.

Rehearsal and Performance 3-4. A continuation of Rehearsal and Performance 1-2 in more extensive roles.

Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 5-6. The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.

Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 7-8. Students become a part of a semi-professional acting company which presents a series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.

Four or more hours weekly; credit, four hours each semester.

Speech 1-2. A practical and theoretical course, including elementary voice science; applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.

Two hours weekly; credit, two hours each semester.

Speech 3-4 (Prerequisite: Speech 1-2). The theory and practice of effective reading and speaking before an audience; vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.

Two hours weekly; credit, two hours each semester.

Stagecraft 1-2. A laboratory course in scene building, painting, preparation of properties, lighting and costumes; construction and maintenance; technical shop procedures; production procedures during rehearsal and performance.

One or more hours weekly; credit, one hour each semester.

Stagecraft 3-4. A continuation of Stagecraft 1-2 including experience as crew head in the department of scenery, properties, costuming and lighting; stage management.

One or more hours weekly; credit, one hour each semester.

Stage Design 1-2 (Prerequisite: Stagecraft 1-2 and 3-4). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.

Two hours weekly; credit, two hours each semester.

Speech and Drama Methods 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.

Two hours weekly; credit, two hours each semester.

Theatre Organization and Management 1-2. A study of the various types of theatre operations; administrative procedures; professional, civic, community and educational theatres; organizational plans, budgets, public relations, subscriptions and box office procedures; house and personnel management. Lectures, reading and discussion.

Two hours weekly; credit, two hours each semester.

Thesis or Senior Project. Research for thesis in a specific field of the theatre, drama or speech interest to be selected by each senior student in consultation with the head of the department and the instructor of the related courses involved. The project may be the direction and production of a play in the case of those students whose major interest is stage production.

Credit, two semester hours.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary and intermediate grades. All instruction is given by regular members of the faculty and their assistants. The courses are designed to prepare students to qualify for admission to the degree and certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, piano, and all orchestral instruments. Courses in elementary theory, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the degree courses.

The length of time required for completion of the work necessary for admission to the degree courses cannot be estimated accurately as much depends upon the age, ability and interest of the individual student, as well as the subject and number of lessons taken weekly. An outline of the work required in any particular instrument will be provided upon request.

JUNIOR CERTIFICATE

The Conservatory Junior Certificate will be awarded to students who complete the prescribed work of any applied music course (voice or instrument) in the Preparatory Department and the Junior Theory and Solfege course.

THEORY AND SOLFEGE

Junior Classes

These classes are for children and young people of junior and high school age. The work includes theory, ear-training and music reading adapted to the abilities and interests of the individual student. The work leads progressively to the preparation of students for admission to the degree and certificate courses. To complete the course the student must have acquired a thorough knowledge of all major and minor scales, key and time signatures, clefs, intervals, common chords and inversions, the dominant seventh chord and its inversion. He should be able to harmonize simple melodies and to modulate to related keys. He should also be able to sing at sight in the G and F clefs studies equivalent in difficulty to those found in Dannhauser, Solfege des Solfeges, Book II, first part, and to take simple rhythmic and melodic dictation in 2/4, 3/4, and 4/4 time.

One or two hours weekly, depending on the age level.

TUITION (*payable by semester in advance*)

Voice, piano, orchestral instruments	$3 to $5 half-hour
Junior Theory and Solfege	$18 semester
Registration fee	$1

Regulations

All students are required to comply with these regulations and with any further rules that the Conservatory may deem necessary to put into effect.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or less than one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current school year.

The number of absences allowed each student in class subjects is as follows:

Classes meeting three times weekly.....4 absences per semester
Classes meeting twice weekly.....3 absences per semester
Classes meeting once weekly .....2 absences per semester

Any additional absences due to illness or other emergency must be substantiated by a medical certificate or other acceptable evidence. A student who arrives at a class ten minutes after the scheduled hour will be considered late. Twice late will count as one absence. Absence from classes immediately prior to or following vacation periods or holidays will be counted as a double absence. Students who fail to comply with this regulation will forfeit credit for the course.

Absence from a scheduled examination will result in failure of the course unless the reason is determined valid. In such case a make-up examination must be taken on or before the next scheduled date in the calendar for make-up examinations in order to establish credit. A charge of $4 is made for each examination.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule when credit balance exceeds $20:

Within two weeks—60%; four weeks—40%; five weeks—20%;
after five weeks, no refund.

Tuition

MUSIC DEPARTMENT

Bachelor and Master's Degree

UNDERGRADUATE COURSES

The tuition charges for undergraduate courses taken in class are $22 per credit hour for full-time students. Part-time students or those carrying less than 12 credit hours will be charged $25 per credit hour. These fees do not include required private instruction in applied music (voice or instrument). For these charges see schedule below.

GRADUATE COURSES

The tuition charges for graduate courses taken in class are $30 per credit hour. Fees for the required private instruction are the same as for undergraduates.

APPLIED MUSIC (PRIVATE INSTRUCTION)

Students enrolled in the degree or certificate courses with major in applied music are required to take two private half-hour lessons weekly or one lesson of one-hour duration. The rates for private lessons vary according to the student's status and the instructor assigned.

	semester ½ *hour per week*	*semester* *1 hour per week*
Voice, Organ, Piano, Harp, Orchestral Instruments	$72 — $90 — $108	$144 — $180 — $216
Theory & Solfege, Harmony, Counterpoint, Composition, Instrumentation, Music Education, Conducting	$72 — $90 — $108	$144 — $180 — $216
Academics	$72 — $90	$144 — $180
Dance, Drama	$72 — $90 — $108	$144 — $180 — $216

DANCE and DRAMA DEPARTMENTS

Bachelor of Fine Arts Degree

	Semester
DANCE DEGREE COURSES (including all subjects as outlined)	$420
DANCE CERTIFICATE COURSE (including all required subjects)	$300
SPECIAL STUDENTS per class hour	$24 to $30

DRAMA DEPARTMENT:

DRAMA DEGREE COURSES (including all subjects as outlined)	$400
COSTUME FEE (full-course students and Drama minors)	$5
INDIVIDUAL SUBJECTS per class hour	$25 to $30

SPECIAL FEES

Registration fee annually—Full Course Students *$3.00*
Registration fee annually—Special Students *$1.00*
Student Government fee annually *$2.00*

PRACTICE CHARGES

Practice rooms 10, 15, 25 cents per hour—organ practice 25 to 50c per hour. String, Woodwind and Brass instrument rental—$8 to $15 per semester. Practice fee for dance major $12 per semester.

Candidates for degree or certificate are required to pay a graduation fee of twelve dollars on or before the fifteenth of May of their senior year.

N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.

STUDENT ORGANIZATIONS

STUDENT GOVERNMENT ORGANIZATION: The purpose of this organization is to aid in the formation of constructive policies relative to the welfare of the students of the Conservatory. Membership is required of all full-time students. Part-time students may enjoy the privileges of Associate membership.

KAPPA GAMMA PSI FRATERNITY (Gamma Chapter): A National Musical Fraternity.

ALUMNI ASSOCIATION

Membership in the Boston Conservatory Alumni Association is open to all graduates of the Conservatory.

Calendar

1960 Summer Session — June 27 to August 6

1960-61 FIRST SEMESTER

September 19, 20 ..... Registration for new students
September 21, 22 ..... Registration for former students
September 26 ..... Class and private instruction begins
October 3 ..... Last day for registration for courses with credit
October 12 ..... Columbus Day; holiday*
October 24 ..... Special make-up examinations
November 11 ..... Armistice Day; holiday*
November 30 ..... Thanksgiving Day; holiday†
December 17-January 2 (inclusive) ..... Christmas recess*
January 3 ..... Classes resumed
January 16-27 ..... First semester examinations

SECOND SEMESTER

January 30 ..... Registration for second semester
January 31 ..... Classes begin
February 13 ..... Last day for registration for courses with credit
February 22 ..... Washington's birthday; holiday*
March 17 ..... Special make-up examinations
April 1-9 ..... Spring recess*
April 10 ..... Classes resumed
April 19 ..... Patriot's Day; holiday*
May 30 ..... Memorial Day; holiday†
May 29-June 8 ..... Second semester examinations
June 9 ..... Commencement
June 10 ..... Alumni Day—School year ends

1961 SUMMER SESSION

June 26 ..... Registration
June 27 ..... Instruction begins
July 4 ..... Independance Day; holiday†
August 5 ..... Session ends

1961-62 FIRST SEMESTER (Begins September 18)

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*School will be open for private lessons, but classes will be omitted.

†School closed.

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